the Link

Concordia University
Montreal, Quebec

Volume 9, Number 26
Tuesday, January 17, 1989

Black Panthers in a White Jungle

FEATURE PAGE 7

AGENDA

The Agenda is a FREE service to publicise Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info at our office in room 649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m. Wednesday for Friday's paper.

TUESDAY JANUARY 17

1989-90 Student Exchange Programme Information session, Hall room 769, 1:30-4 pm. For more info call Fred Francis at 848-4987.

Central America Committee Meeting, 4 pm, P203 2020 Mackay. "A once in a lifetime experience"

Poetry Reading, Paddy Webb & Brian Llwellyn ap Dafydd, 8 pm,Librairie sur le Parc, 5504 Sherbrooke W, info 488-7731.FREE.

WEDNESDAY JANUARY 18

WEEDLESS WEDNESDAY! 10-2 pm, Hall Building Lobby. Pamphlets, video, lung volume testing, hypnotherapist at noon, information. Win a t-shirt.

Alternatives to Development with Robert Vachon, 4:15 pm, Bryan 209(LOY), sponsored by Dept. of Communication Studies.

Mike Mandel-hypnotist, 8 pm, Campus Centre, $4 Concordia students. Info 848-7430

THURSDAY JANUARY 19

The Difficulty of reporting on religion, with special reference to Gay ordination, with Harvey Shepherd, The Gazette. 4-5:30 pm, Lonergan College, 7302 SherbrookeW. Info 848-2280. FREE.

Cine Jazz! Concordia "Jazz on Film"-The John Coltrane Quartet with Elvin Jones, McCoy Tyner and Jimmy Garrison.(1967) RF-110 (LOY) 8 pm, FREE.

FRIDAY JANUARY 20

Concordia Students for a Quebec PIRG information meeting, on what a Public Interest Research Group is. 3-5 pm, Oasis Pub (Campus Centre) Info 482-5778.

Link Staff Meeting- 4 pm, H-649. Come celebrate Scottie's birthday and join in the scintillating conversation about CUP 51 (What does Tequila Action! mean?), the upcoming Jt. ORCUPbeq regional, plans for the BEAST'S funeral, Lacolle in the wintertime, Link boycott lists, and no more boozing in the office.

The Beards-contemporary electric jazz, Reggies Pub. Info 270-2475.

Kindred yet Distinct Disciplines-Jungian Psychology and Psychosynthesis: Valerie Broege. Hall-435, 8 pm, $5 students. Sponsored by the C.G.Jung Society. Info 280-3441.

WOMENS' LISTINGS

Dykes on Mikes every Wednesday at 2:30 pm on Radio McGill CKUT FM 90.3.

Women's Radio: Matrix, Saturdays 10:30 - 11:30 am. Woman Friday, 10:30 -11pm, Friday. Radio Centreville, 102.3 FM info 495-2597

Lesbian Studies at Concordia! Come and find out about a non-heterosexist education! All lesbians and women, students, faculty or staff welcome! Ongoing Wednesdays, 3 pm, 2170 Bishop, lounge.

Jan 17- Lesbian Feminist Poetry reading- Carolyn Gammon, followed by discussion. Feb 1- Scruples- A Lesbian game of moral dilemmas. Com & play! Info 598-8570 Carolyn Gammon.

We are back this year with renewed energy and are looking forward to welcoming new members. For more info: 848-7443. Watch for info on meetings and events on the Women's Collective.

Women's Narcotics Anonymous, Thursdays at 7:30 pm, 2020 Mackay. Info 845-1035 or 848-7431 (Beverly) message.

Black Women's Collective weekly meetings, Fridays at 6 pm, P-307, 2020 Mackay. Open to all women of colour. Info Nancy DeGraff 848-7474 (message)

Rights and Responsibilities of Women Living with a Disability-A positive approach; the final seminar in the Women with Disabilities and Employment series. Tuesday, Jan 17, 7-10 pm, Hall 762, Info 848-1139

Katja Macleod 2020Mackay, info 848-7431. Exhibit runs to Feb 23.

Women's Discussion Group-Wednesdays 10-11h30 until Mar 15-forum for sharing ideas, issues to be discussed determined by group members, limited to 12 women. Pre-register info Beverly 481-4088 or Gwen 334-7367.

Celebrating Women's Powers-Women's Centre of Montreal is organising a series of gatherings to celebrate women's strengths through rituals and affirmations. Info Peggy Niloff 842-1067.

Archives & Women's Groups-with Nancy Marrelli. Open to all CUSA women's groups, 14h30, Jan 20, at Women's Centre.

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CLASSIFIED ADS

We do NOT take classifieds by phone. Rates: 20 cents a word for Concordia students, 25 cents per word for non-students and business ads. Deadlines are 5 p.m. Friday for Tuesday's issue, and 5 p.m. Wednesday for Friday's issue. Come to room 649 in the Hall Building, to fill out one of our painless ad forms. HOURS: MON-FRI, 10-5. Ads MUST be accompanied by payment, or they will not run.

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Photographer needs attractive female models for nude photo studies. Best rates. Call Ken after 7 p.m. weekdays and after 2 p.m. Saturdays,Res 683-7881.

PhD student in science at Uni. of Montreal looks for help in written and spoken English, help in French in return. Urgent: Jean-Yves 731-1529.

Actress 18-21 needed for lead in 16mm Concordia student film. Call Matt Palmer 482-0291 (leave message)

Seeking 4-6 students to sell door to door. Salaries based on commission only. Possibility of earning $15-30 an hour. 482-0230.

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Public Opinion Polling- Needed well-spoken people to conduct public opinion telephone surveys on a part-time basis. No selling! Location: Old Montreal. $5.50 plus per hour. Call Wednesday and Sunday between 2-7 pm. 842-6271.

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Is something going on at Concordia that pisses you off? We want to hear about it. Call *the Link* news department at 848-7405.

The Quebec Institute of Clinical & Experimental Hypnosis is conducting stop smoking and weight reduction groups. For information contact Drs, R.John or J.Laurence. 731-5378

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WANTED

Wanted: Copies of the following Link issues: * Number 6 (September 23, 1988) Special Sports Supplement * Number 23 (December 5, 1988) Christmas issue H-649/ 848-7405. Ask for Francesca or Minty.

PERSONALS

Single, male, 35, PhD student, intelligent, perceptive, easy-going, interests: reading, films, current events, seeks female, intelligent, pleasant disposition for stable relationship. Reply c/o Gazette, Dept 3346

Honest, attractive undergraduate caucasian male seeking oriental woman in early twenties for possible relationship. Please reply: 2680 Rushbrooke St. Appartment # 8, H3K 1T7.

Why do I keep having these dreams again...

Minty: Watch out for'em knockers!

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'Library too expensive'

Architect slams administrators

by Mike Orsini

The university ignored a plan to save over four million dollars in the construction of the downtown library, according to Montreal architect Michael Fish.

Fish, who submitted a 45-page report to the university three years ago, says the university is eventually going to have problems with the current design of the complex. The $40 million building, which is under construction across from the Hall building, is expected to be completed by 1992.

A letter Fish sent to the university's Board of Governors in described the Concordia plan as "an expensive, dangerous, unnecessary, and ugly proposition which contributes extra cost, extra building area and volume, delays, and an eccentric design to an important project."

"They didn't want to hear the facts," said Fish, former president of the urban conservation lobby group Save Montreal. "My alternative would have been much more valuable to the community."

In 1979, Concordia purchased the 54-unit Royal George apartment building with the intention of demolishing it and forcing the elderly tenants out. After protests from conservation groups, the university was forced to keep the facade of the Bishop Street building intact.

Although Fish was concerned with the historical value of the facade, he also expressed deep regret for the tenants the university evicted to make room for the library.

"I've watched these people die. I watched their marriages break up because many were unable to adapt to their new surroundings," he said. "(The university) spent public money to do it."

According to Ken Whittingham, Concordia's director of public relations, the eviction was unfortunate but he said the needs of students had to be put above those of tenants.

"We're not a bunch of heartless SOB's," Whittingham said. "The bottom line was we were putting people out of their homes and nobody likes being told what to do."

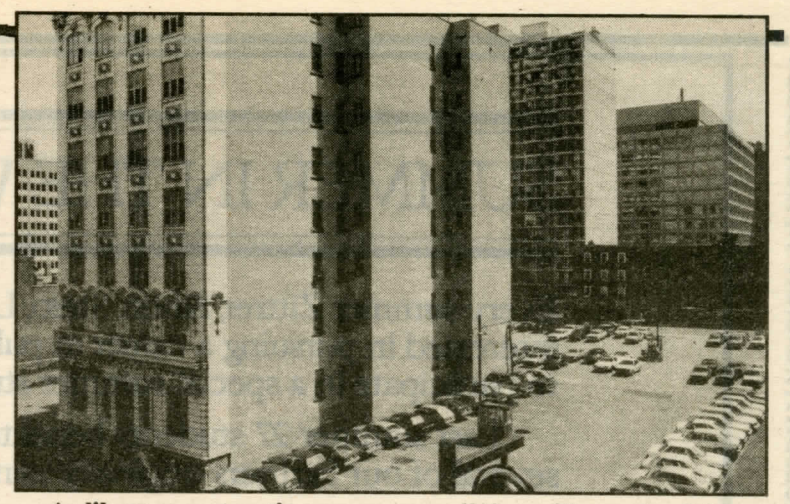
Fish said the legal fees incurred by the university arising from tenants' suits totalled over $200,000. The decision to scrap the original library design cost the university another $400,000, he said.

"(Concordia administrators) are not a very bright group of people," Fish said. "They invested $1 million to destroy the Royal George."

If Fish's plan had been implemented, the complex would have been seven stories rather than the university-proposed nine stories. In his plan, the first three floors of the building would make up the library with the remaining stories left as apartments.

With construction in Phase 1 underway and completion of the entire building slated for early 1992, Fish said he has become disillusioned. "I don't care what they do now," he said.

"I have a very low opinion of the administration and the way they do things," Fish said. "I think (the evictions) were a very crude and anti-social way of making a university grow."



As library construction progresses, all that will remain of the original Royal George Apartments is it's facade.

the Link

Financial aid reforms coming

"Ryan responds to protests"

MONTREAL(CUP) — Quebec education minister Claude Ryan's plans to inject $40 million into the province's financial aid system are "real improvements" and the result of student pressure, according to Quebec's largest student association.

Ryan's long awaited reform plan has yet to be presented officially, but was leaked to the press last month.

"Ryan went into the reform plan saying students should be happy with what they have, and reducing loans and bursaries to Ontario levels," said Stephane Lessard, an executive of the Association nationale des etudiantes et etudiants du Quebec, (ANEEQ).

"But then, when the reform came out, we found out that Ryan will be adding $40 million more into the system," he said. "This is the result of pressure applied by the Quebec student movement.

"He has responded to every demand ANNEQ made during the strtike in November."

In October, a three day strike at 32 colleges representing 100, 000 students became an indefinite walkout of 54,000 at 20 CEGEPS and universities. Most students — who had been calling for changes to the loans and bursaries system and a continuation of the tuition fee freeze in effect since 1969 — were back in class by November 17.

Under Ryan's plan:

-Part time students would have limited access to loans and bursaries. Almost 17,000 part time students would get an average of $490 per year;

-A reduction of the expected parental contribution to a student's education would make another 12,000 students eligible to receive an average of $1,500 per year;

-Changes in determining a student's 'independent' status would make 25,000 students who do not live at home eligible to receive an average $800 more per year.

-About 6,400 students would be given $175 every other year to buy eyeglasses;

-The government will forgive up to $850 of student debt if the student completes their degree on time.

The plan makes cuts in two areas:

-Some 4,900 will lose $475 per year travel allowance;

-About 3,000 students coming back to school after spending two or more years in the labour force will be eligible for an average of $530 less.

Lessard said the $40 million added to the system makes up for the cuts the provincial Liberal government has made since it took power in 1985.

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After cop slapped...

Student faces assault charges

by Heidi Modro

A Concordia student will appear in municipal court Wednesday for slapping an MUC police officer who allegedly slammed the door on her baby and knocked him to the floor last year.

Second-year fine arts student Mirjam Castelijn was charged with assaulting a Station 32 police officer on May 12,1988, at a Duluth Street art gallery.

According to Castelijn, the police officer entered Galerie Fokus while she and the baby's father, Ebie Weizfeld, were working. The plainclothed officer told Weizfeld that a sidewalk ceramic art display outside the gallery contravened a municipal by-law and asked him to bring the table in.

Weizfeld agreed and searched for a screw-driver to dismantle the table after the officer left. The police officer "stormed back" into the gallery a few minutes later with his partner and scolded the couple for not having removed the table, Castelijn said.

As the officer pushed his way in through the door, he knocked Castelijn's 22-month-old son, Celie, to the ground. She said she slapped the police officer when he grabbed her arms and pushed her.

"I had become so upset with the cops because they had pushed the door open and made my baby fall to the floor that I slapped one of the cops," she said.

Then both officers pulled Castelijn onto the sidewalk, handcuffed her and placed her under arrest.

She was held at Station 32 for two hours, "in an isolation cell that was very dirty with blood stains on the walls, floor and door," she added.

Castelijn's lawyer, Bill Hartzog, said it was not necessary for the police to bring her to the station.

"Police are only supposed to arrest someone if it's necessary to identify the person, if there is a danger of the person repeating the same offense, or if there is a warrant out for that person. In this case there was no reason to take her to the station for either reason," he said.

If proven guilty, Castelijn could face a maximum of six months in jail or a $2,000 fine.

"I would like the judge to see the full context in which the incident took place," he said. "My client maintains the police came in abusively. This brings up the whole matter of what exactly police powers are and what limits to these powers should exist."

Director of Station 32, Yvon Labelle, said he is leaving it up to the courts to decide whether Castelijn is guilty. He refused to disclose the identity of the two police officers or their rank.

"It's obvious that Mrs. Castelijn and my officer will have different versions as to what happened," Labelle said. "We know that we have enough to go on to justify a complaint in front of the courts. What happens after the prosecutor presents the evidence remains to be seen."

Weizfeld said his gallery has been the object of police harassment since July 1987, when police seized a photo of a woman's hand holding a man's penis from the gallery. The photo had been judged indecent.

Labelle said Weizfeld's charges are ridiculous because he has "other things to do than to harass people who expose a photo that we judge to be obscene," he said. "We have real criminals to go after."

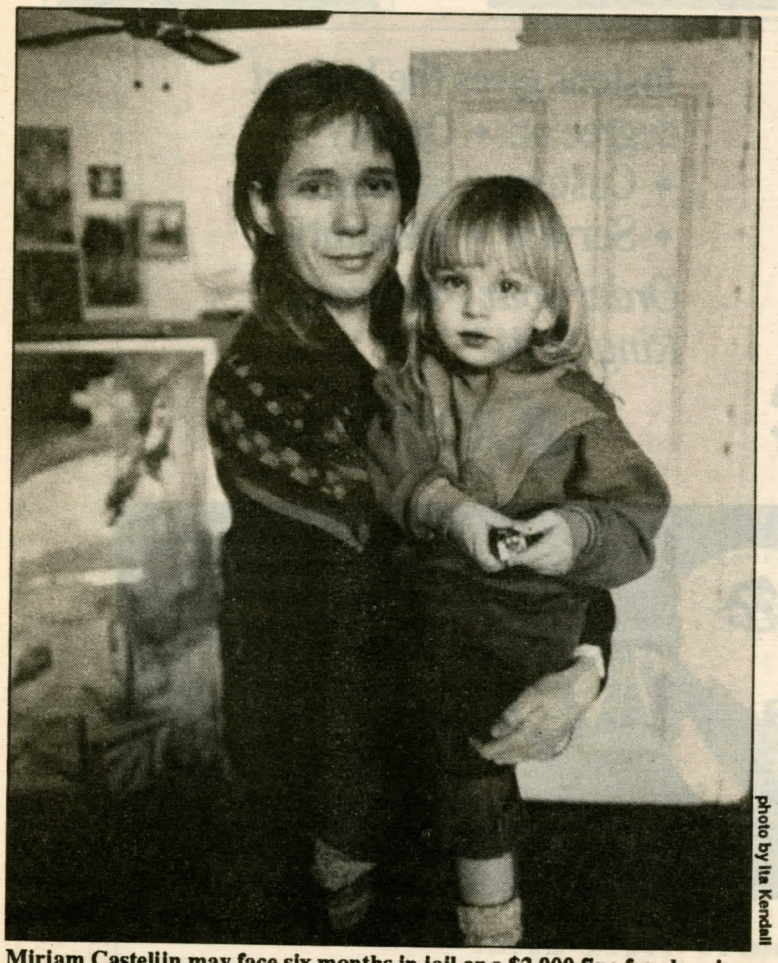

photo by Ita Kendall

Mirjam Castelijn may face six months in jail or a $2,000 fine for slapping a police officer.

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continued from page 2

Maria Jankovics (FA student)major exhibition of works, Complexe Guy-Favreau(Conference Room-Metro Level) January 4-30. rene-Levesque Blvd, everyone welcome, 276-8116.

HELP! Single Parent Ass. is in greát need of office space. If you would share... also needed computer(any) for office.

Montreal AIDS Support Committee needs volunteers , especially in the Buddy program, professional counselling and legal aid areas. For more info contact Louis Pontbriand. 282-9888.

VAV Gallery- Katja McLoed and Nicole Lebel, Jan 16-20.

Writing Workshops-learn effective strategies for academic papers and essay exams. FREE 3-session workshops begin Jan 19 &26, day or evening. Register at Guidance Services, Hall-440.

Undergraduate In-Course Bursary forms are now available at Financial Aid Office. They are awarded to students with high academic achievment and demonstrated financial need. Deadline Jan 31.

Volunteers needed for Skating With The Blind Friday mornings. Info 848-3587

CUSA Women's Groups general meeting-Jan 20,open to all group members, 16h30, Women's Centre, info 848-7431.

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Books hard to find

by Laurel Stevens

Students were pleasantly surprised earlier this month when they returned to school and found a sparkling new $9.2 million Vanier library.

But the euphoria was short-lived as they realized that finding books was going to be difficult, and study tables and chairs were in short supply.

As of yesterday, call numbers had not yet been placed at the end of book shelves.

"Those call card numbers are pretty critical for people who need books — they should have been put up at Christmas," said CUSA co-president Andrew Madsen.

"It's a shame students have to suffer for someone else's screw-ups."

Construction of the Vanier extension began in May 1987 and was scheduled to finish by June1988. The contractors, Valbrice Construction, have refused to reveal why the library extension is late.

Associate Director of Libraries Joseph Princz, said the shortcomings in the new library are due to a chaotic construction schedule.

"We didn't even know we could move from the old part of the library into the new section until the last moment," Princz said. "The entire move of all the books was done on a two-three day notice."

"There are a lot of things we just did not get around to doing."

Last semester, 90,000 books were moved from the Vanier library basement to the third floor of the new extension, which remained closed for the whole semester.

Students needing a book had to put in a request at the circulation desk and wait for books to be retrieved from the closed stacks by a library employee, which sometimes took up to an hour. Even this limited access to books was available only during certain hours.

Students were also complaining this week about the lack of study space.

Marc Whiteman, a second year History student, said there were not enough chairs and tables for study.

"There's not enough seating set up right now," he said.

"I think there's also a need for more individual study tables. It's hard to study at those big tables with three or four people shuffling papers and talking."

First year engineering student Anthony Redhead, said he found it hard to find his way around.

"The fact that the stairs are only at one end of the library is a bit of an inconvenience. And having no call numbers on the bookshelves just adds to the time it takes to locate a book."

Another student, who asked not to be identified, summed up the latest inconveniences at the library saying, "I'm just glad last semester's nightmare of the closed stacks is finally over. After that I think I can put up with anything."

Students may be forced to bring in their lawn chairs as this collection gathers dust.

photo by Efroeini Pantazopoulos

"Remove barriers to better education"

by Nyka Alexander

CUSA is hoping to sponsor a child from a developing nation with money raised during "Issues in Education Week."

Planned for the beginning of March, Issues Week will focus on issues of accessability to education and will include debates, discussions, lectures and workshops.

Proceeds from ticket and button sales during the week may go towards sponsoring a foster child to study at Concordia, according to CUSA officials.

"The whole point is to remove barriers to better education wherever we can," said CUSA external vice president Brian Jenkins. "Setting up a trust fund from the revenues we'll make will be in line with what we want to do."

"Sponsoring someone is making a concrete step for that one person," said CUSA co-president Andrew Madsen. "It's demonstrating through an individual the importance of access to education."

The five-day event will focus on students' and universities' financial problems, as well as discrimination against the handicapped and women students.

"We see CUSA's role as being to help students get together, to bring to their attention their problems and to help them put them into a broader context by discussing them with others," Madsen said.

CUSA is hoping to have David Suzuki or Stephen Lewis, Canada's former ambassador to the United Nations as speakers at the event.

"It's important to get someone big to draw lots of attention and spark interest, but the week is being organized for the students themselves, and CUSA hopes to make it possible for students to have a voice, as well as the faculty and administration," Madsen said.

A benefit will also be organized with local talent.

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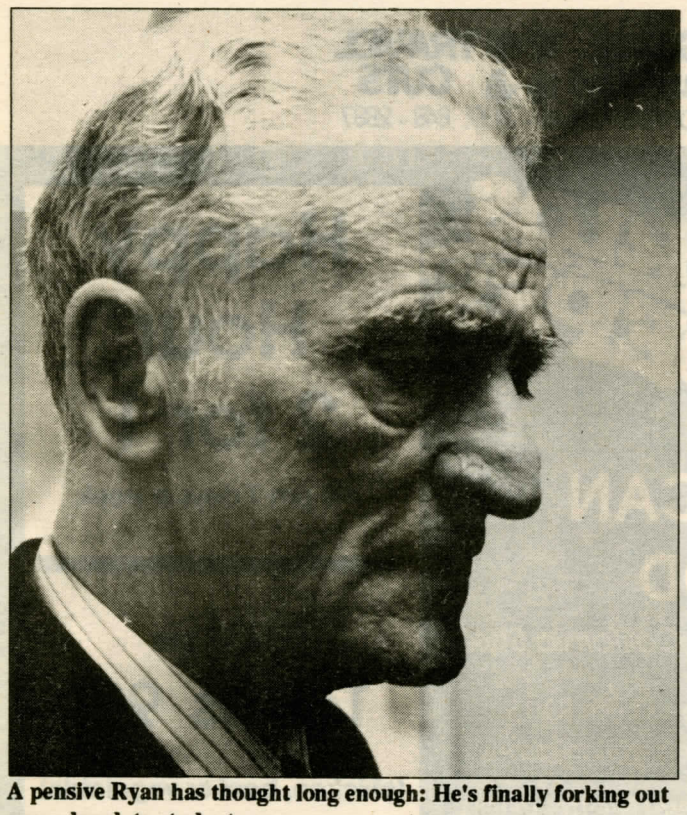
"On one level, they are real improvements," he said, "but at the same time we cannot accept the cuts (Ryan) is proposing."

The education ministry has for the mos t part remained silent on the reform issue. Ryan has refused to answer questions on the plan in the National Assembly.

CUSA co-president Andrew Madsen accused the education minister of political posturing, accusing Ryan of only "making the motion that he is doing something for students"

"It is the part-time students who are the most vulnerable," Madsen said. "They have to work to make a living."

At Concordia, almost half the students study part-time.



A pensive Ryan has thought long enough: He's finally forking out some dough to students.

Pad hunting?

CUSA computer finding homes

by Marcia Lanphear

Starting Monday, students looking for apartments won't have to look further than the campus CUSA office.

With the help of a computer donated by Concordia's Council on Student Life, CUSA is getting ready to take over the university housing service from the Dean of Students office.

According to Hernani Farias, CUSA's student life vice-president, the old service, administered by the Dean of Students, wasn't complete.

"We hope to centralize and make it more efficient," Farias said.

"We want to expand the system to personalize it so it can better meet students' needs."

With roughly $19,000 available ($12,000 from CCSL and $7,000 from CUSA), the housing project will provide a computerized listing of apartments available, mainly in the downtown, NDG, and Cote des Neiges areas. Specific information such as price, size, amount of furnishing will also be included.

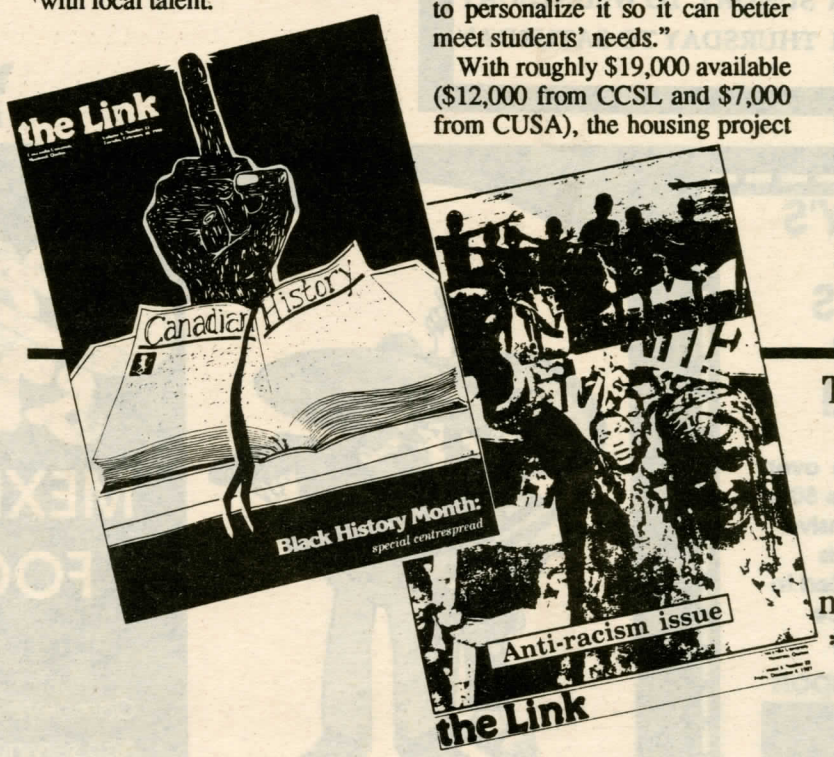
Farias said the new system will provide personal service with students will be in direct contact with the co-ordinator of the project.

"The student will be able to discuss how much they can afford and other needs," Farias said. "The aim here is to have the list tailor-made to a student's needs."

According to a survey published in October, there are an estimated 16,000 vacant apartments in the Montreal.

"There are a lot of places out there, but they are not all accessible to students," Farias said. "We are here to get affordable housing for students."

CUSA has offices on both campuses — in the Campus Centre at Loyola and Room 637 in the Hall building at Sir George.



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The Black Panther Party

Following the trail of the Panthers

by Joyce Lombardi

October, 1966—Dressed in black, wearing leather jackets and berets, a group of young Black activists step out of a car with guns in hand. They walk up to within 20 feet of police officers making an arrest. The cops turn around to face the men, who had just formed the Black Panthers.

"We got out of the car. Some of us had tape recorders, one had a lawbook, some had the 10-point party platform. And we all had guns."

So Bobby Seale, co-founder of The Black Panther Party, describes the militant Black nationalist group's first stint protecting their community from police brutality.

Their name came from the panther which, when backed into a corner and unable to go neither right nor left, attacks.

"The cops who were making an arrest stopped when they saw us. We told them we were there to observe, to make sure that they followed due process of the law when dealing with members of the Black community," continues Seale.

A police officer told Seale he couldn't observe the arrest.

But co-founder Huey Newton, armed with a lawbook, proceeded to instruct the police on the Panthers' rights.

" 'As a matter of fact,' Huey said, 'according to a 1958 California Supreme Court ruling, citizens are permitted to observe an officer of the law from a distance of not less than eight to 10 feet. I am at least 20 feet away from you. The California Civil Code also allows us to carry unconcealed weapons. Our weapons are in plain view. So we're going to watch you carry out your duty whether you like it or not.' "

"You see," said Seale, "they couldn't touch us. We knew the law inside out, upside down, and catty-corner. We made sure that the guns were never cocked while in a car, and that they were never pointed at anyone until we were ready to shoot. Huey had been in night law school. He knew the law. If you said 'let's go to court' to Huey, he'd have thought you said 'let's make love.'

"Ronald Reagan, then governor of California, called us hoodlums. We weren't hoodlums. We were the young black intelligentsia coming out of the civil rights movement."

Seale, architect, radio host, writer, jazz drummer, stand-up comedian, engineer, social scientist and Black revolutionary, spoke at McGill last week.

Civil rights leaders Martin Luther King Jr. and Malcolm X influenced Seale, who first realized he was not "a nigger" after reading the African novel, Facing Mount Kenya.

"Finally it wasn't this trumped up bullshit white interpretation of African culture. It was the first time I realized that Tarzan didn't run Africa."

Seale and Newton formed the revolutionary Black nationalist movement as a "reaction to the racist governmental power structures that perpetrated violence among peaceful demonstrations and violated the First Amendment, which allows for peaceful redress of grievances."

Seale was referring to the illegal beatings and jailings of Black protesters rampant in the 1960s.

The 1965 California Watts riots erupted after police beat a Black woman to the ground. Local governments allowed police to suppress the riots through sheer brutality.

Seale and Newton had submitted a 5,000-signature petition to the city council of Oakland, California, asking for an advisory board to monitor police, and check spontaneous riots in the Black community.

The council ignored the petition so Seale decided to take action himself.

"I'd worked with the Revolutionary Action Movement who were a bunch of academic elitists sitting around intellectually masturbating the carpenter, so I guess it was part of my character to construct something myself."

In October 1966, he and Newton drew up a 10-point platform advocating Black control of the Black community, decent housing and education. They adopted the preamble to the United States constitution as a summary of their goals.

Their name came from the panther which, when backed into a corner and unable to go either right nor left, attacks.

"That's exactly where Blacks were in the '60s," said Seale. "We were exploited if we were silent, and attacked if we spoke out. The only thing to do was fight back.

"Like Malcolm X said, since they took away our First Amendment rights, the only thing to do was slip down to the Second Amendment, the right to bear arms, to defend ourselves."

Despite their readiness for violence, none occurred until one year after the party was founded. Even so, said Seale, most of the violence was perpetrated against them, not by them.

According to Seale, 26 Panthers were killed and 60 wounded, out of the 7,000 members in 44 chapters across the country. Fourteen police officers were killed and 30 wounded.

"Ronald Reagan called us hoodlums. We weren't hoodlums. We were the young black intelligentsia out of the civil rights movement."

He added that the judges and juries acquitted most Panther members during their many court appearances because they had acted within the law, or the arresting officers had not.

One of Seale's most famous court appearances took place during the Chicago Eight trial. He was charged with helping incite a riot at the 1968 Democratic national convention. Seale defended himself, but the judge disapproved of his outspokenness, and had Seale bound to a chair and gagged for the three days of the trial.

Seale was acquitted.

Seale was charged with helping to incite a riot at the 1968 Democratic national convention. He defended himself, but the judge disapproved of Seale's outspokenness, and had him bound to a chair and gagged for the the three days of the trial.

The Panther's violent, militant reputation never eased, despite the group's community activities such as voter registration drives and influence on educational curriculum.

"J. Edgar Hoover, then director of the Federal Bureau of Investigation, called me a 'threat to national security.' At the time I was running a hot lunch program in a church for poor school children. Some threat," said Seale.

Both Seale and Newton left the Panthers in 1974. Newton fled an indictment, and Seale decided it "was time to move on. We'd succeeded in cutting police brutality down by 90 per cent and in mobilizing Blacks to realize they had power, a history, an identity."

For South Africa, Seale still believes in violent revolution. But in the States, he doesn't think guns are needed.

He still advocates direct action as a means of social change, but is more interested in global economic revolution than a purely political one.

"I am opposed to state-controlled socialism and a corporate capitalistic command economy. We need a synthesis of the two. We need a community-controlled means of production, not worker-controlled."

Seale points to a community take-over of a shutdown steel mill in Pennsylvania as an example of the type of economic action needed to gain political independence. Union leaders, church ministers and shop foreman organized 3,000 laid-off workers to invest their retirement pensions in the mill.

"The thing no one is admitting is that the for-profit sector relies on the not-for-profit sector, such as the government, universities, churches and charitable foundations. We need to educate people — they have the power to control their economic independence. Credit unions and co-ops are all beginning steps in the right direction. It's not first-class citizenship, it's first-class humanism we have to be concerned with."

Of today's Black separatist movement, such as that supported by rap group Public Enemy, Seale says, "I love it. I love any awareness of issues our culture has. Yet groups that don't realize that we are all part of this planet are stupid."

Seale cites the slash and burning of equatorial rainforest as a environmental problem with involves all races. "It don't matter if you're white, brown, yellow, purple, or polka-dotted; if you ain't got oxygen, you ain't got oxygen."

Seale is now assistant dean of arts and sciences at Temple University in Philadelphia, where he works on minority recruitment. He also created a course in social activism where students volunteer 10 hours per week in one of Philadelphia's 450 groups.

He also established the Bobby Seale Scholastic Award for students in Afro American studies. One of the fund raisers for the award is his Bobby-Queing with Bobby Seale, a "righteous downhome cookbook" full of the barbecue ribs and chicken recipes for which he is minimally famous.

Canadian University Press

The Link Publication Society Board of Directors semi-annual Meeting

The Society is an autonomous student corporation. All Concordia undergraduate students who pay the student fee levy are shareholders in the society and are encouraged to attend. Elections will be held at the meeting for student members on this year's Board of Directors. All shareholders may be candidates for these positions. Staff members of this year's *Link* will be in attendance to answer any questions that shareholders may have about the paper's content and practices. (Friday, 3:30 pm - H-649).

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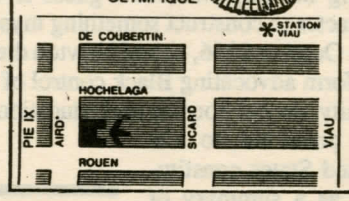

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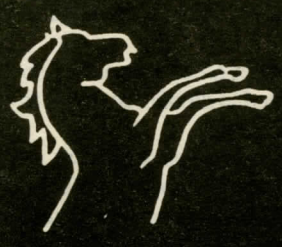

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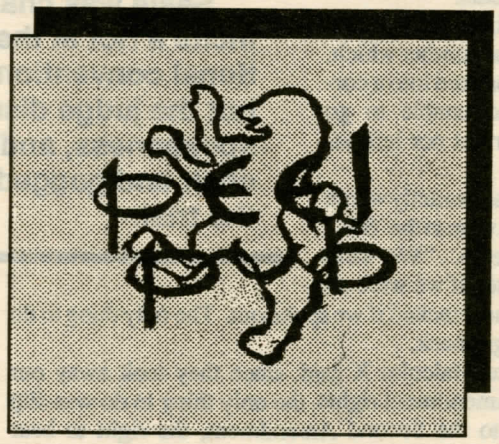

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FRIENDS GETS

photo by Stephane Chagnon

Katja Macleod currently has two shows at Concordia. She is sharing an exhibition with Nicole Lebel in the Visual Arts gallery simply called *Peintures*. Lebel's painting *Ur* (down) combines several materials on canvas. Macleod's piece (side) has a bilingual German-English title, *Den Toten Eine Stimme Geben: To Lend the Dead aVoice*. Her other exhibit is called *Carnivores* at the Concordia Women's Centre (2020 Mackay, 848-7431).

photo by Stephane Chagnon

Peintures — by *Nicole Lebel* and *Katja Macleod*. Support Concordia art and go see the exhibit at the VA Gallery (1395 Rene-Levesque W) until Friday, Jan. 20.

Lesbian Feminist — poetry reading by Concordia grad student *Carolyn Gammon* at the Simone de Beauvoir Institute (2170 Bishop) Wednesday, Jan. 18 at 3pm.

Con U band—*The Action*, playing with *The Lonesome Canadians*, at Station 10 (2071 Ste. Catherine, 934-0484) on Wednesday, Jan. 18. Free.

Mentalist — Canadian *Mike Mandel* entertains at the Campus Center(7141 Sherbrooke W.,848-7430) on Wednesday, Jan.18. $5/$4 with Concordia ID.

New to Montreal—*Plasterscene Replicas*, popular TO club band, on Wednesday, Jan. 18 at 9pm. Cafe Campus (3315 Queen Mary, 735-1259). Free.

Con U student — *Maria Jankovics* exhibits her paintings at Complex Guy Favreau (Metro level, 276-8116) until January 30.

New Generation — *The Beards* playing contemporary electric jazz at Reggie's (Hall bldg, 7th floor, 848-7430) Friday, Jan. 20 and 27.

Political visuals—...*On Britain's Doorstep* is *Stephen Shortt*'s comment on the situation in Northern Ireland. At Dazibao (4060 St. Laurent, #104, 845-0063) until January 29.

More photos — *Inventiare d'une image*, a photo exhibit by *Sylvie Readman* at Oboro (3981 St. Laurent,#499, 844-3520) until February 5.

Desirs-Idees — recent large-size photographic pieces by *John Di Stefano* at Articule (4060 St. Laurent, #106, 842-9686) until January 29.

Architecture in India — shown as part of the Festival of India in Paris last year. Exhibited in Mcgill's Macdonald-Harrington bldg (398-6723/398-6752) from January 16 until February 5, Mon. to Fri. 10am-5pm. Free.

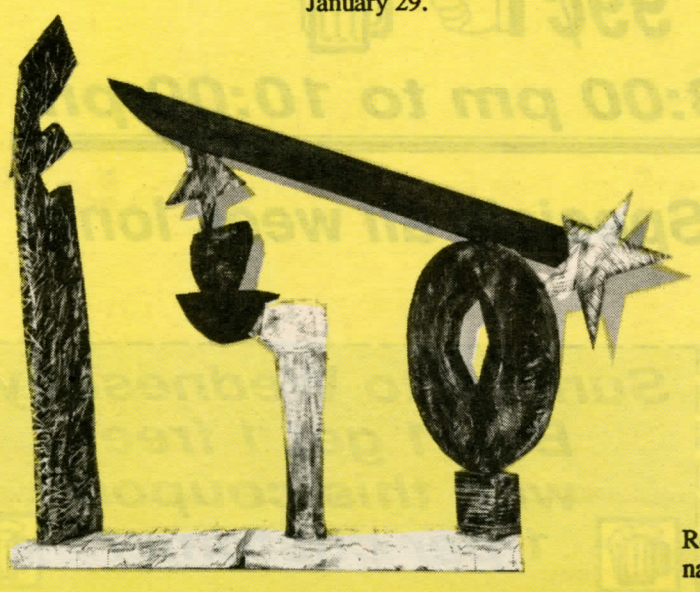

photo by Stephane Chagnon

Lee Dickson— three sculptural works produced in the past four years. On display until February 5 at Optica (3981 St. Laurent, #501, 287-1574).

In the Hall building gallery (848-4750) you will find nine sculptures by Robert Bowers. They are all assembled out of carved and painted laminated cedar. This particular piece (left) is titled *Big Kids, Little Kids*.

Get Crackin'
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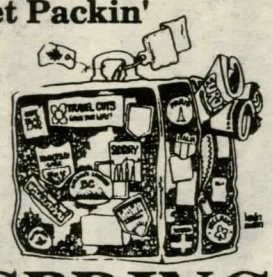

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Tuesday, January 17, 1989

the Link

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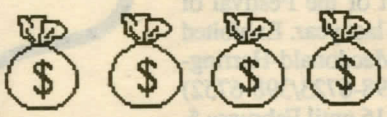

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Waits' Big Dreamland

One of the impersonations Tom Waits' uses in his new concert film, *Big Time*.

It's such a sad old feeling
the fields are soft and green
it's memories that I'm stealing
but you're innocent when you dream.
—"Innocent When You Dream"
Tom Waits

by Laas Turnbull

Is there life after "Stop Making Sense?" Will there ever be life after "Stop Making Sense?" Where can I find the Answer?

Finally (!) there are answers to these questions — questions that have embedded themselves in the brains of many a music fan in recent years. No need to turn to God or perform esoteric heathen rituals. Simply go to the Rialto Theatre, watch Tom Waits' "Big Time" and say YES!

"Big Time" is a musicotheatrical experience played in dream time, or, as Waits calls it, "Un Operachi Romantico." Waits and director/friend Chris Blum take us carefully through Waits' last three albums — "Swordfishtrombones" (1983), "Rain Dogs" (1985) and "Frank's Wild Years" (1987) — all made for Island Records.

But "Big Time" isn't just any old concert film. As Waits said, "Chris weaved in a subplot about a guy working in the theatre — the usher, the ticket taker, the fella in the booth — who falls asleep and dreams about show business." Blum adds, "In his own slightly warped mind, he's hit the big time."

Filmed on a low budget at San Francisco's Warfield Theatre and Los Angeles' Wiltern Theatre, the film has a distinctly dreamy visual feel. Red and yellow light boxes, which appear to be the sole sources of light, cast a jungle of shadows on a red and black checkered stage floor. The result is a kind of Count Basie—art deco—Cocacabana look. Quite surreal.

But the real meat and potatoes of the show is the music of a man who remains both a poet and a fierce commentator in the midst of our pseudo-techno generation. We see a sweat and blood, whiskey and nicotine-propelled Tom Waits at his witty, growling, poetic best. Tom gets down and dirty. (And we never know what to expect next:)

All the donuts have names that sound like prostitutes
And the moon's teeth marks are
On the sky like a tarp thrown all over this
...And the rooms all smell like diesel
And you take on the
Dreams of the one's who've slept there
...And no one brings anything
Small into a bar around here
They all started out with bad directions
And the girl behind the counter has a tattooed tear,
One for every year he's away she said....

Near the end of this aggressive version of "9th and Hennepin," we see that Waits has been standing under a flaming umbrella. He smiles deviously and delightedly at our surprise.

We also see Tom Waits the supreme musician, whose unspoken control of his junkyard band can be matched by only such talents as Prince and Frank Zappa. Waits delights us with his guitar and piano playing, exerting a controlled sensitivity and feel that one would normally reserve for a lover.

But perhaps most importantly Waits gives us an original version of every song, each distinct in its spirit and sound. Particularly memorable are "Down in the Hole" and "Straight to the Top."

In the former, we get Tom Waits alias Ernest Angeley, with all the ranting, moralizing, raving and stomping that comes naturally with that territory ("People, the Lord is a very very busy man!")

In the latter, we get Tom Waits alias the cheesier-than-cheesy-Las-Vegas-lounge-singer-meets-Bobby-Vinton, with all the plastic emotion and perma-smiling of that territory ("For some reason I feel particularly close to you tonight...I love you all...Right now, I love you more than my own family.")

Despite the use of some clever camerawork, a few gimmicks, an array of fast images and the fact that we never see the audience, "Big Time" is far from being overproduced. In fact, an almost perfect harmony is established between cleverness and down home grit.

This balance is manifest in "Gun Street Girl." Waits simply takes a great song and makes it dirtier — and better. During the chorus, he grabs a bullhorn and repeatedly shouts "John, John!" (gimmic) while we see him from a variety of ever-changing angles (clever camerawork.)

When the camera finally settles on Waits' howling mug and the bullhorn, we see a little snot and a lot of sweat while the camera occasionally goes out of focus. Welcome back to realistic dreamworld.

We also get a feeling of connection when we behold the white-jacketed, sunglassed Waits sitting at the piano. He discusses a variety of topics, from asexual birth ("...a bullet pierced the testicle of a soldier and lodged itself in the ovaries of a woman standing a hundred yards away...She was guilt free, but the soldier was a little pissed-off....") to used erotica ("How used is it? Who used it? What did they use it for?").

Again, this flavors the film, giving it the taste of being a very true-to-life dream. This aspect is eventually overtly raised when Waits, now the verbal sleight-of-hand artist, performs "Innocent When You Dream" from a bubbling bathtub.

The song explores the longing and pathos of small town dreamers, and, in the context of the film's dreamy logic, is the perfect summation of the film's movement. The result is a vital and ethereal feature film of striking originality — one that richly fulfills Tom Waits' objective: "To take a show and give it some dream life."

"Big Time" continues tonight through Thursday at the Rialto Theatre, 5723 Park Avenue. Tix $5. For further info, call 274-3550.

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En Corps...

Lynda Gaudreau in her own work, *Histoire de Corps.*

by Kevin Segal

It's not easy to create a marriage between art and politics. Usually the product becomes either propaganda or existential angst.

But Dena Davida, curatrice of Tangente Danse Actuelle, says "to my mind the question is not 'do dance and politics belong together', but 'can you separate them at all'". As a result of this attitude, Tangente is now offering their third annual festival *Corps Politique*, featuring ten choreographers' works.

This year, overall, the work is more angst-ridden than dogmatic. The choreographers are not dealing with specific issues, such as the language law or AIDS, but with more general topics like war, womanhood, relationships and religion. Even the dancers' characters are general people, not specific individuals with specific problems. The 'meaning' opens and widens, giving the work room to breathe. This is often read as a lack of clarity — which it may be.

The second programme, last week, featured choreographers Benoît Lachambre, Marie-Josée Chartier and Gary Kurtz.

Lachambre is a terrific dancer and performer. His solo, *Le P'tit Catholique*, was funny, sad, exciting and simple. He jumped, dove, and danced; he wore tight underwear, then sweat pants, then a dress. He was a joy to watch. Actually, his work was the most blatantly political so far: society and the church, sexuality and more...

Lachambre's second piece was a collaboration with Chartier. They explored smoking, pill-popping and the relationships of men and women in *Vol plané à bout portant... or is it a nightmare?*. As physical as *Catholique* but less successful, the piece had a light clown-like quality which was pleasant.

Kurtz, the other choreographer on this bill, creates very lyrical and musical work. He danced in two out of his three pieces. One was a duet with knock-out dancer Catherine Hollis about a relationship. The human internal struggle seemed to be the subject of the next piece — his solo. The final performance by a quartet of women, dealt with women caught in urban tensions and furies.

What I enjoyed about Kurtz's work was the real and genuine warmth that rose above sheer aesthetic technique.

Coming up in the next two weeks: Concordia grad Heather Mah's *Silent House*, with teacher James Saya dancing. Another teacher in the dance department, Sylvain Emard, will be dancing a solo in *Les Traces I, II, III, IV, V, VI* by Daniel Leveille. Finally, I am performing in a multi-media piece for Lois Brown of Newfoundland.

Performances are at Espace Go at 8:30, Wednesday to Sunday. For more info call 271-5381.

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Come celebrate Scottie's birthday and join in the scintillating conversation about CUP 51 (What does Tequila Action! mean?), the upcoming joint ORCUPbeq regional, plans for the Beast's funeral, Lacolle in the Wintertime, *Link* boycott list, and no more boozing in the office.

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The Montreal Daily News is presently looking for enthusiastic, bilingual, aggressive, part-time (5-9 pm) telemarketers for its classified advertising department.
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w o r d w o r k

Broken Line Sestina: A Ditty for Nat Pon

There are a few facts
as always. Nat Pon was living
in Little Heart's Ease, in a rough wood
shanty with
a grey dirt floor. Yes,
there was his wife, one
hundred cats, a blind, black dog
— their home's centerpiece.
And a rusting, hot wood stove if I
remember it right. So little else.
These are the facts.

But somehow we must reach beyond
the facts
of a life. Facts
that betray and deceive living
thoughts. Nat Pon's thoughts.
Yet, when still I
think of Nat Pon, he is
a small, ancient man with
a wife who spoke magic
to her hundred cats, her home's
only treasures. And that blind, black dog.
I went only one

time with my mother to the Pon's
single room shack. One
visit only, yet I now dream of
Nat Pon. All the facts
set the scene, but
in the dream there is more. Their home's
rough floor is scattered with
a hundred pink infants, moving and living
like hairless cats, purring
so warm. Nat Pon himself plays with
a silver harmonica, a lullaby
of old, unknown sounds. I

knew him to be an elf in my dream.
But the real Nat Pon, poor man I
once met, never had any children,
only stray cats and that one
big, blind dog.
I want to think of Nat Pon as a man with
deep purpose, something
to qualify his humbled life. Yet the facts
all lead to the same sad conclusion. He
was poor and unknown, living
on subsistence scavenging.
Him and his old wife. Their home's
heat may be just in memory, a lie
from a child whose home's
large and warmed.
In their shack, I
probably shivered.
Coming from a city, where living
means something more grand
than survival. In the suburbs, my one
precious cat so well fed with fish,
fat. And these facts
about me contrasting
too sharply, rudely, with

the facts of Nat Pon,
his magical wife, their big dog with
no sight, one hundred cats with ribs sharp
showing, their home's
dirt grey floors that could never
be warmed. Yet these facts
still betray the real Nat Pon.
In a child's eyes, I
saw a man who could easily be an elf,
an ancient woman who for one
short, warm visit let me hear her
cat magic. Both truly living. Living.

Nat Pon was living
in a rough wood shanty with
his wife, cats, and one
blind centerpiece. And I
was once there. The facts.

Susan Drodge

Ralphie (burnt by the sun)

all that is left
a handful of sand Ralphie
my bones have been crushed
into a fine powder — and blown briskly to sea —
Ralphie you released a bouquet of red balloons
into the moon's shadow
covered me with a veil of crimson
Ralphie they say that, timorous, you seek the night
you somehow rustled through my dreams
like a breeze in a tree
somewhere in the night Ralphie Ralphie you simply stood
dressed in artless white —
lusty piano, with its unbridled youth,
serenades at my window
heedlessly shelling my life —
I heard nothing but your footsteps
softly searing the night
in a womb, lulled,
I blew out all candles in the dark
waiting to be burnt by the sun.

Martine Bernard

The Intersection

When the city was wide
open — this was the place.

Peel and Ste. Catherine —
downtown Montreal:
Dominion Square.

Where Kid Oblay hung out
and outlived Jockie Fleming
and The Fabulous Dutchie;

Where John A. looks
on as the old cannons
rust away with past wars;

Where, below the serenity
and the silent deals,
the mass graves
of cholera victims lie
forgotten;

Where the tired
caleche horses wait
for the next trek through traffic,
and the tired homeless beg
for quarters;

Where the bookies
took their cuts and placed the bets,
and plotted buying off the law;

Where tourists
now congregate
preparing to take
bus tours to other
parts of the city;

Where the hustlers roam
and occasionally
find success;

Where the old
Irishmen buy betting sheets
and retire to the tavern;

Where today the sterility
of fast-food chains
dominates, despite
the presence
of a cavernous church
and a building that was
once the Commonwealth's greatest;

Where the legends still
live, unnoticed, waiting only
for a willing ear.

This is the place.

Phil Moscovitch

Literary Happenings

The Link will soon begin publishing a calendar of literary happenings – poetry readings, launchings, and other such things. We'll also print requests from magazines looking for submissions.

The Link, Literary Happenings, Suite 649, 1455 de Maisonneuve O., Montreal, Qué., H3G 1M8.

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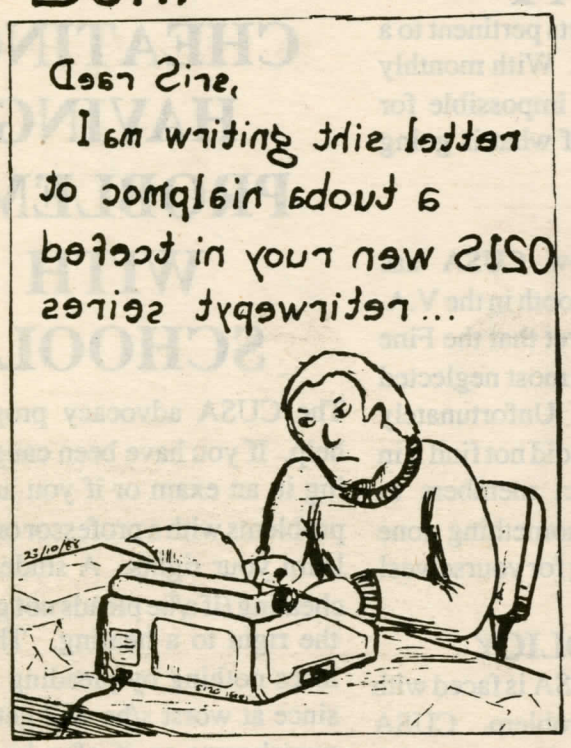
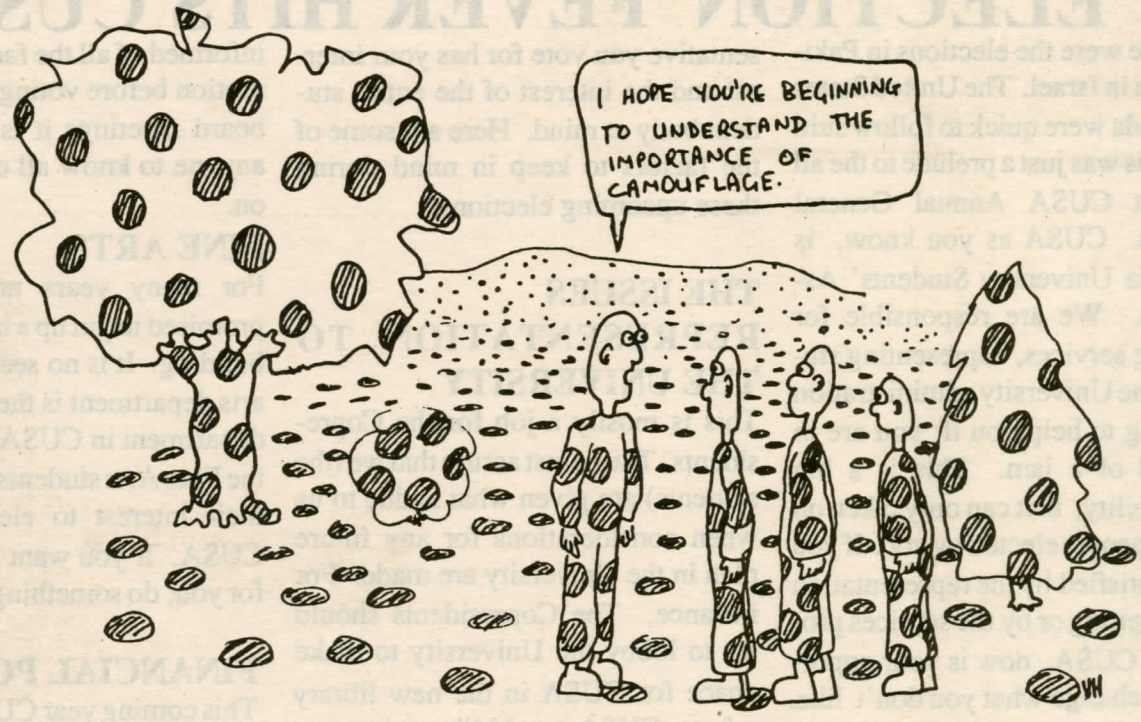
COMIX

Bent

BY DAVE MINTYRE

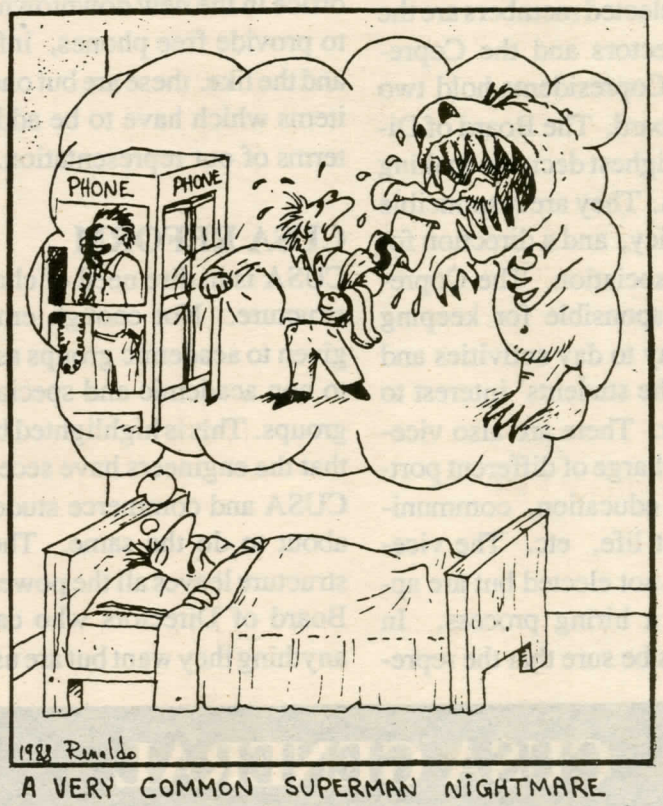




Punker Piranha in... "Punker in Peril"

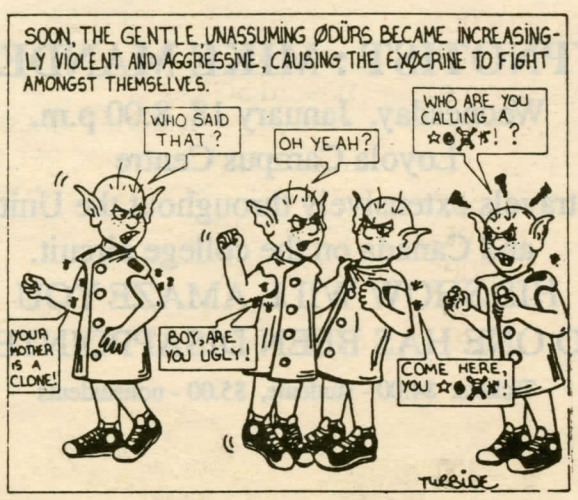
by Rag

I'LL CUT HER UP! BACK OFF, PIG!!
LET HER GO!
EGT GET SO PEACEFUL!
YUP
THE NEXT MORNING...
GUESS WHAT, PUNKER, TODAY IZ MY BIRTHDAY!
TIRED FROM THE TRIP, THEY CHECK INTO A HOTEL FOR THE NIGHT...
DIK'S PLACE
ZZZ!
SNORE!
SINCE IT'S HER BIRTHDAY, PUNKER TELLS HER TO MAKE A LIST OF THINGS SHE'D LIKE FOR HER BIRTHDAY...
HMMM! PINK PANTIES, SOUNDS NICE!
DIAMONDS
FUR COAT
YACHT
PLANE
PINK PANTIES



A VERY COMMON SUPERMAN NIGHTMARE

by Marcelle Turide


SOON, THE GENTLE, UNASSUMING ØDÜRS BECAME INCREASINGLY VIOLENT AND AGGRESSIVE, CAUSING THE EXØCRINE TO FIGHT AMONGST THEMSELVES.
WHO SAID THAT ?
OH YEAH?
WHO ARE YOU CALLING A ☆●☆!?
YOUR MOTHER IS A CLONE!
BOY, ARE YOU UGLY!
COME HERE, YOU ☆●☆!
TURSIDE

BUT EVEN THE SCIENTISTS WERE STUMPED.
MY FRIENDS, I'M AFRAID I HAVE NO ANSWERS... PERHAPS WITH TIME...
WHY NOT ASK THE BATSTØL-M'EYER?
YES, HE'LL KNOW WHAT TO DO!

The Associations Official Newsletter

CUSA TODAY is the official newsletter of the Concordia University Students' Association, and is a paid supplement to the Link or the Concordian. It is the responsibility of the communications committee. Any suggestions or oppinions are welcome. Feel free to contact the V.P. Communications Joe Serruya at 848- 7474.

CUSA TODAY

Vol 4 No. 4

For Information Call CUSA at SGW: 848-7474 Loy: 848-7440

ELECTION FEVER HITS CUSA

First there were the elections in Pakistan, then in Israel. The United States and Canada were quick to follow suit. But all this was just a prelude to the all important CUSA Annual General Elections. CUSA as you know, is Concordia University Students' Association. We are responsible for providing services, representing students to the University administration and trying to help you if you are in any kind of a jam. This is a big responsibility, that can only taken on by those people elected by you. If you are not satisfied by the representation you are getting or by the services provided by CUSA, now is your opportunity to change what you don't like. The basic structure of CUSA is as follows: The elected members are the Board of Directors and the Copresidents. The Copresidents hold two seats on the Board. The Board of Directors is the highest decision making body in CUSA. They are responcible for setting policy, and a direction for the student association. The Copresidents are responsible for keeping track of the day to day activities and representing the students' interest to the University. There are also vice-presidents in charge of different portfolios such as education, communication, student life, etc. The vice-presidents are not elected but are appointed after a hiring process. In these elections be sure that the representative you vote for has your interest and the interest of the entire student body at mind. Here are some of the factors to keep in mind during these upcoming elections.

THE ISSUES REPRESENTATION TO THE UNIVERSITY

This is mostly a job for the Copresidents. They must assure that we (the students) are given what is due to us when considerations for any future plan in the University are made. For instance, The Copresidents should try to lobby the University to make space for CUSA in the new library where CUSA would like to have an office in the new downtown complex to provide free phones, information and the like. these are but one of many items which have to be addressed in terms of our representation.

CUSA REFORM

CUSA is in dire need of changing its structure. Not enough emphasis is given to academic groups as opposed to non academic and special interest groups. This is highlighted by the fact that the engineers have seceded from CUSA and commerce students were about to do the same. The present structure leaves all the power with the Board of Directors who can decide anything they want but are usually not informed of all the facts pertinent to a motion before voting. With monthly board meetings it is impossible for anyone to know all of what is going on.

FINE ARTS

For many years now CUSA has promised to put up a booth in the V.A. building. It is no secret that the Fine arts department is the most neglected department in CUSA. Unfortunately the Fine Arts students did not find it in their interest to elect members to CUSA. If you want something done for you, do something for yourselves!

FINANCIAL POLICY

This coming year CUSA is faced with a very interesting problem. CUSA will be asking for a fee increase which is essential to maintaining and perhaps expanding their services. If the increase goes through the question to ask is; how will they be spending their new found wealth? If it does not pass the question to ask is; how do they expect to run CUSA on the money they are getting, and are they going to have to give up on some services in order to stay out of a deficit?

The bottom line is; how can CUSA help you? Once you have established that you can find a candidate suited to your interests and your needs as a

READING THE CONTENTS OF THIS SQUARE IS HAZARDOUS TO YOUR HEALTH BUT AT LEAST YOU ARE NOT BREAKING THE NON SMOKING RULE

CAUGHT CHEATING? HAVING PROBLEMS WITH SCHOOL?

The CUSA advocacy program can help. If you have been caught cheating in an exam or if you are having problems with a professor or a course, learn your rights. A student caught cheating (if s/he pleads not guilty) has the right to a hearing. The student loses nothing by pleading not guilty since at worst s/he will get the same punishment as if s/he had pleaded guilty. However they also have the opportunity to defend their case in front of a hearing board. The CUSA student advocates are individuals trained to represent students at these hearings and to advise students of their rights for *all* kinds of problems.

EMERGENCY LOANS

Students in temporary financial distress now have access to short term emergency loans (maximum $200) at the Dean of Students Office, 2135 Mackay. For details, visit us at "M-06" or phone 848-3519.

CUSA GENERAL ELECTIONS

NOMINATION FORMS FOR CUSA COPRESIDENT AND DIRECTORS ARE NOW AVAILABLE AT THE CUSA OFFICE ON BOTH CAMPUSES.

HAVING PROBLEMS? CUSA'S STUDENT ADVOCATES CAN HELP

If you were caught cheating or if you are having problems with a course or a prof., contact the CUSA advocates at CUSA. Ask for Joe or Yun.

HYPNOTIST : MIKE MANDELL

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